

# KERAMIC STUDIO

Vol. I, No. 7

NEW YORK AND SYRACUSE

November 1899



E expect from now on to open two new departments in the KERAMIC STUDIO and would be glad of contributions from any interested subscribers. One department is in the interest of collectors of old and valuable china. It will be called "The Collector." The second is for the study of pyrography or burnt wood and leather etching, in which art great strides have been taken in the last year. Many china painters are taking up this fascinating art in connection with their own work, and find it both interesting and paying.

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The border design about the article on Hops would make a simple but effective design for a stein, with the thyrsus on either side of the handle and the ivy vine and ribbons forming the border. The reeling figures after Boutet de Monvel would also make a fine decoration for a stein or whisky jug, making above and below the band a conventional design of grapes or corn or hops or rye, as the case might be. These designs would also be useful for burnt wood, as would be also the Poppies, the Anemones or any of the conventional designs. The figures by De Monvel will appear in the December issue.

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We have received a letter from Miss Ann Shaw, who is traveling abroad, and an article on Cut Leather, which is the second of a series of interesting and instructive articles from her pen. We consider ourselves greatly favored to be able to publish them for our readers. Below is an extract from her letter, promising us much entertainment and instruction to come:

I have but just returned from an extended trip through Switzerland, the Austrian Tyrol, and to Vienna. While in Vienna I wrote a letter which I will send and if you care to use it in another of your issues you can, and I have a great deal more information concerning book designing and leather work, and can follow this line with several articles that might be both instructive and interesting.

I have been studying leather work quite a little and find the interest is growing rapidly *here* (Paris) and also in Vienna. I looked into enameling and designing for jewelry and metal while in Geneva, and I found such attractive things and wonderfully artistic handling of the wax from which are modeled the heads and figures before they are cast in gold and silver.

Some new ideas are being brought forth in china in the factories, but I am delighted to say *our* work in that line is surpassing any work attempted by individuals *here*. The factories enjoy the monopoly of all that work in Europe.

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To the Council and Members of the National League of Mineral Painters:

It has often seemed to me as if a vast amount of talking or explanations to our members must have one bad effect, in leaving upon their minds a vague impression that the National League to which their thoughts are so continually urged, is a complicated thing that it should take such a multitude of definitions to make it clear. And so there is always present,

as I begin a message to you, the fear that these multiplied letters will give you the uncomfortable feeling that our organized work is a thing of many rules, hard to understand, and needing a great deal of commentary. I should be very glad to show you how simple the rules are that govern the League, how very broad and plain its principles are, and how easy its work might be for those who are equipped for it and love it. It is part of the debt I owe to those who but recently enrolled with us, to make clear these simple rules and plain principles, and in again venturing to address you through the columns of this magazine, I hope to briefly suggest some thoughts which will help to an understanding of them, without deliberately stating them anew.

I have to thank you for the many encouraging replies to the September letter. As many of them contained apologies for referring some matter or request for information to the President, I am led to say a few words on the duties of this office. The central idea of the office is to faithfully execute the laws governing the League. The President carries into effect the rules or laws passed in accordance with the constitution—not her will but the will of those chosen to direct and supervise the affairs of the League, the Advisory Board and Council—and it is the duty of the President to see that every law so passed is executed, and no discretionary powers except the means to be employed are left to her. As laws do not execute themselves, some one must look after them.

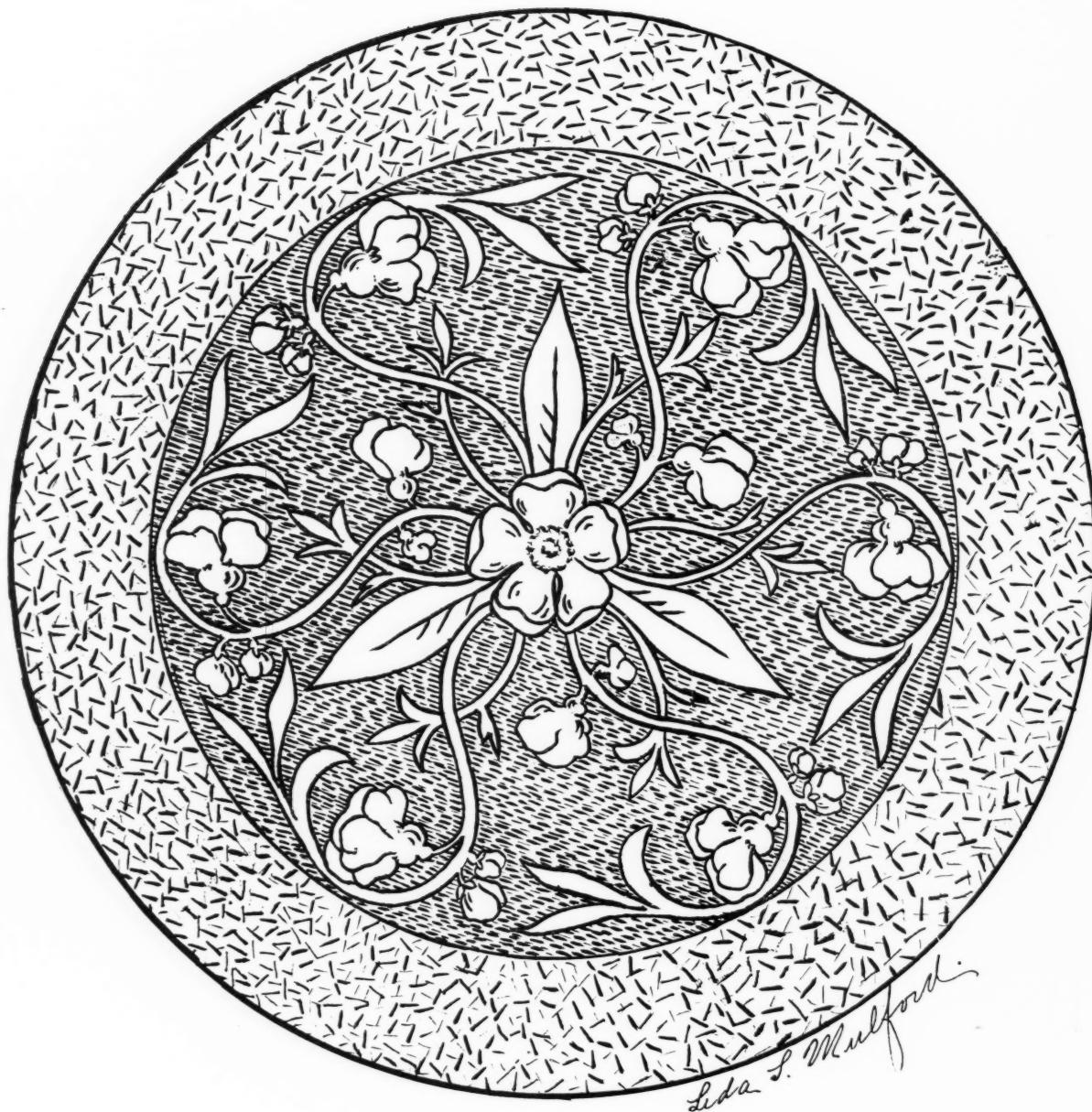
There is a large number of things to look after, and the provision of nine executive officers is none too great for an organization as far-reaching as ours. As the President is responsible for executive action, she is consulted in all important matters. To secure time to properly study these questions as they are presented, is often a difficult problem, the more so as her time is largely occupied with remunerative, and, therefore, more pressing duties. The term of office is three years, and no officer is eligible for consecutive re-election. One needs but a few months experience to be convinced of the wisdom of those who fixed this limit.

To assist in keeping the work before the federated clubs, to take advantage of all openings for advancing the aims of the League, and to make it of the highest value to members, is the earnest purpose of all the executive officers.

Answers to questions relative to the conduct of business, information of all rules and regulations, in short, anything that you may require of the League, will be most cheerfully furnished, not only by the President, but by every member of the executive. In this way we gain your intelligent help, the inspiration of numbers, and the larger test of our work. It is not safe to judge of the effect of our work by one or two members; but when the League pronounces on it by the testimony of its evidently changed condition, we may be assured it is never wrong. The mass of correspondence last year bears witness to the fairness and considerateness of our federation. League insight is very true, and her conscience on the whole is very right.

These are only my impressions, and if the tone is rather complacent or congratulatory than otherwise, it is from no wish to commend our own stewardship, but attribute all favorable results to the opportunities of the times in which we live.

MRS. WORTH OSGOOD, President.



#### TEA TILE IN CHINA OR BURNT WOOD—LIDA S. MULFORD

THIS design of Pyrus Japonica for tea tile, executed by Miss Lida Mulford, received the prize in the Jersey City Keramic Art Club competition. This club follows closely the League Course of Study and medals or prizes are given every month for best design and execution.

The outer rim is dark green, the background of the centre being gold. Paint the blossoms with Carmine No. 3 (Lacroix) very delicately, shading in the second fire with Ruby Purple

(German) and Carmine No. 3 mixed. The leaves and stems should be painted with Apple Green and Mixing Yellow, shaded with Brown Green (Lacroix). This design of blossoms, leaves and stems is outlined with Ruby Purple (German).

A sable rigger No. 0 should be used for outlining, and the line must be fine but strong—not thick in some places and thin in others.



## TREATMENT FOR STUDY OF HOPS

*Marshal Fry*

THIS design is most suitable for a beer stein, tankard, or any object which will admit of a dark color scheme. The colors needed are Moss, Royal, Brown, Russian and Shading Greens, Copenhagen Blue, Violet No. 2, Yellow Brown, Albert Yellow, and Pompadour.

The first painting should be simple and crisp, using Moss and Royal Greens, and Albert Yellow for the lightest hops, and Shading and Brown Greens and Copenhagen Blue for the others. Get the background going, for good effects can be obtained by painting into the wet tint, and also by wiping out lights with a moist brush. Copenhagen Blue, Brown, Shading and Russian Greens are used in the background.

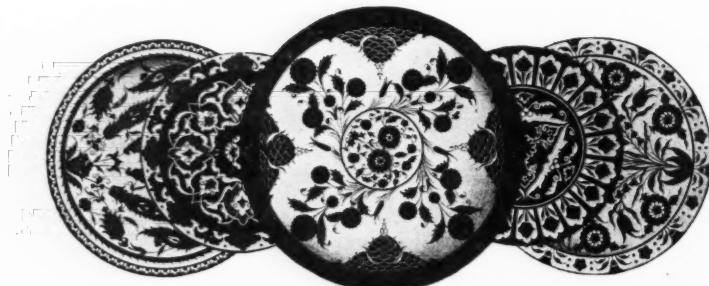
About the same colors are used in the second painting, possibly warmer colors than before, more Albert Yellow, Yellow Brown and Pompadour. The prominent hops should be brought out by crisp accents of Royal and Brown Greens, and washes of Moss Green and Albert Yellow. The less prominent and suggested ones should be washed over with the background colors, some of them to be almost lost in it. If Belleek ware is used, substitute a mixture of Apple Green and Albert Yellow for the Moss Green, as the latter is apt to fire brown on that ware.

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## THE STUDY OF HOPS IN WATER COLOR

*Rhoda Holmes Nicholls*

THE shape of the accompanying study of hops will hardly meet the wants of those who are seeking for a conventional flower study, but with a little clever rearranging or selection they may find hints for decorating something they wish to beautify. The color scheme is beautifully simple, and yet revelling in different tones of green, the cool shades balancing the warm and the proportions of dark and light making a pleasant contrast. The student is strongly recommended to soak the paper before placing it on a piece of wet blotting paper or oil cloth over a drawing board. The original study is so full of quality that unless the water color is all kept wet it would hardly give the result desired. The colors to use are: Hooker's Green Nos. 1 and 2, Antwerp Blue, Raw Sienna, Alizarin Crimson, Lemon Yellow, Burnt Sienna and Indigo. Paint in the general scheme of the background, massing the light and the dark and breaking the warm colors in the centre; sponge out the lights where the brightest hops are and do not work into them with sharp crisp touches until the paper begins to dry a little. Although the study is full of mystery the touches throughout are sharp and direct. Observe the make of the leaf and the stems. There is nothing woolly in the handling. If necessary a little Chinese White may be used with the color towards the last, but very little.



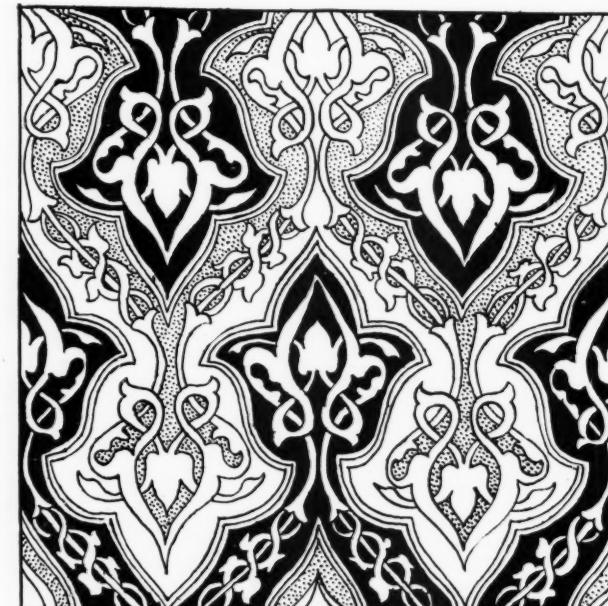
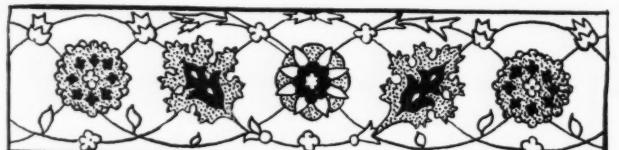
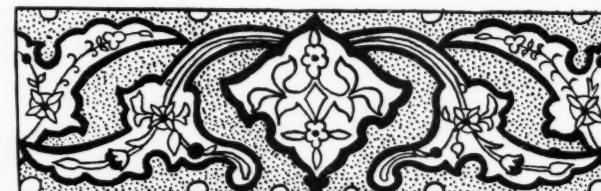
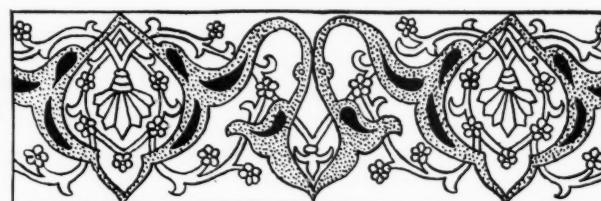
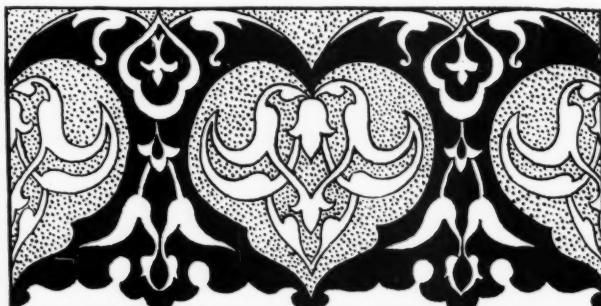
## HISTORIC ORNAMENT—PERSIAN

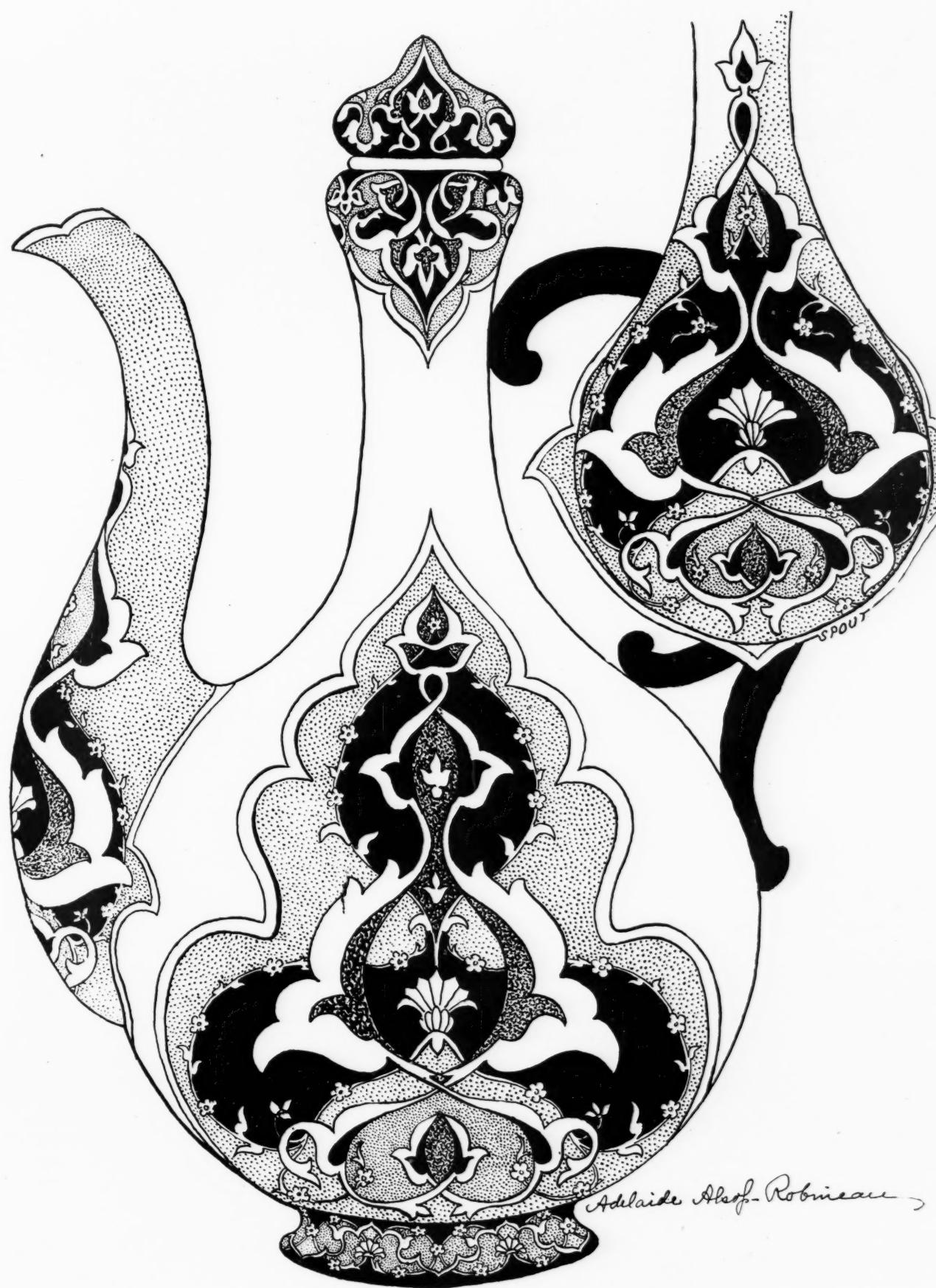
 In Persian art, floral ornament is used in a manner midway between Arab conventionalism and Indian quasi-naturalism. The Persians also make use of fantastic animals and, more rarely, the human figure. It is always difficult to distinguish between the Indian and Persian designs. All Oriental decoration follows the general rules. There is no rounding off of figures, the drawing is done in silhouette, the geometrical outlines are relieved by conventional coloring on a dominant and generating ground. Attention to this produces brilliancy and repose.

The Persians had great manual skill. Their dishes, vases and enameled bricks are still models in taste. Varied scales of color rise from a ground either black, white slightly tinted, blue, red, yellow or flesh color, with flat tints and striking outlines of every shade from black to white according to circumstances. The Persians were especially skillful in this method of decoration, and from them can be drawn the best lessons in decorative coloring.

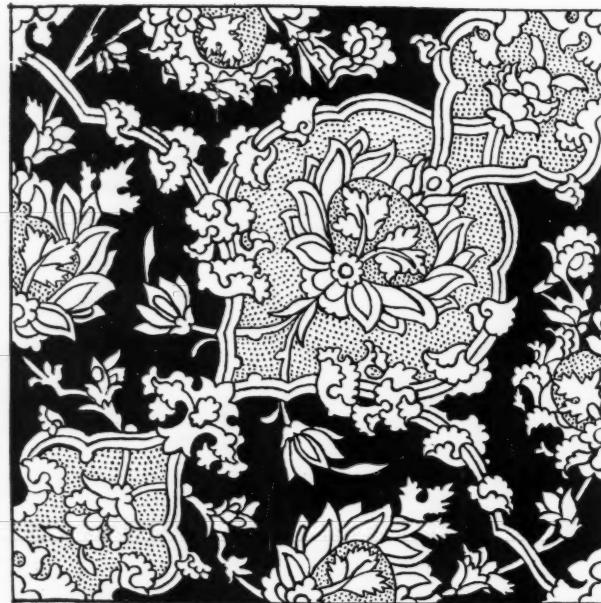
They have two distinct color treatments: one of dull colors, usually with a white ground; the other of bright colors and gold. For the first treatment they use dull blue, green, white, black, grey, violet brown, occasionally yellow brown or yellow and olive. For the second treatment, black, white, gold, blue, red, green, rose, red brown, yellow brown, orange, yellow, flesh and olive. Persian coloring rarely includes turquoise or delicate pink, but rarely omits bright green, the favorite color of Mahomed.

The designs best suited to the duller scheme of coloring are Nos. 4, 6, 7 and 10, in fact, almost all designs where those curious conventionalized flower forms are found.





Adelaide Alsop-Robineau

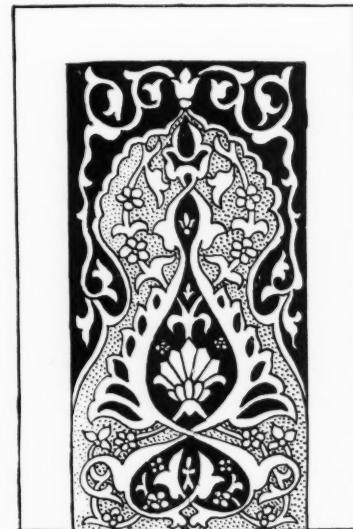


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PLATE DESIGN BY MISS VILAS

**Application to****Modern**

**Design** This is a simple adaptation of the border design No. 5, illustrating the variety of effect which can be obtained by simply varying the color on the same design. This can be treated in either of the two color schemes mentioned, but is rather more suited to the richer combinations of color. For those who do not understand the use of flat enamels, it will be



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found that very rich effects can be obtained by simply using ordinary colors painted on and combined with gold.

**COFFEE POT**

This design is a combination of No. 3, No. 9 and No. 11. The light ground should be of a buff tint, and the design of colored enamels on a gold and bronze ground. Use white, black, green and dark blue in the design, with a touch of red on flowers and center of design. Outline everything with gold.



12—SECTION OF PERSIAN BOWL



Sara B. Vilas.

## PERSIAN PLATE DESIGN

## FOR BEGINNERS

WHILE some of our designs may seem complicated, they really are not after a little study of them. If they appear formidable, you may use tracing paper, which facilitates matters considerably (but do not become too dependent upon tracing paper), then go over the design after it is transferred very delicately in India ink, which if a mistake is made will still adhere to the china even after rubbing off the color with turpentine. Try some of those beautiful Arabian designs in the October number, that teapot for instance, and you will be surprised how quickly the design goes, and delighted with the elegant results. This will make such a charming Christmas present, and it will be so different in design from any thing that you can buy in the stores.

It is delightful, carried out in flat colors with the flat gold outline. If more ambitious, use the enamels and raised gold. It is quite simple after all, yet rich in effect. You will not tire of it, nor even be ashamed to show it in after years, for a conventional design like that is *never* out of date.

Before you begin to paint, get your materials all in order, see that every thing you need is before you, and that your palette is properly arranged and that your colors are generously supplied and in good condition. It is a mistake to starve your brush, and certainly a poor palette kills all inspiration, when one sits down to paint. (This is always trying to teachers to go to a pupil, who has a poor, miserably prepared palette; if you wish her to help you, be wise and have an alluring palette, plenty of clean, soft color, and she will hate to leave you).

If you are using lustre colors, be careful not to use the paint rag for anything but wiping the brushes—unconsciously you may wipe the china with it, and to your surprise after the firing there will be streaks of color fired in. It is better to have a separate brush for each lustre, unless you wash the one brush (after each color) with alcohol, and then dry perfectly.

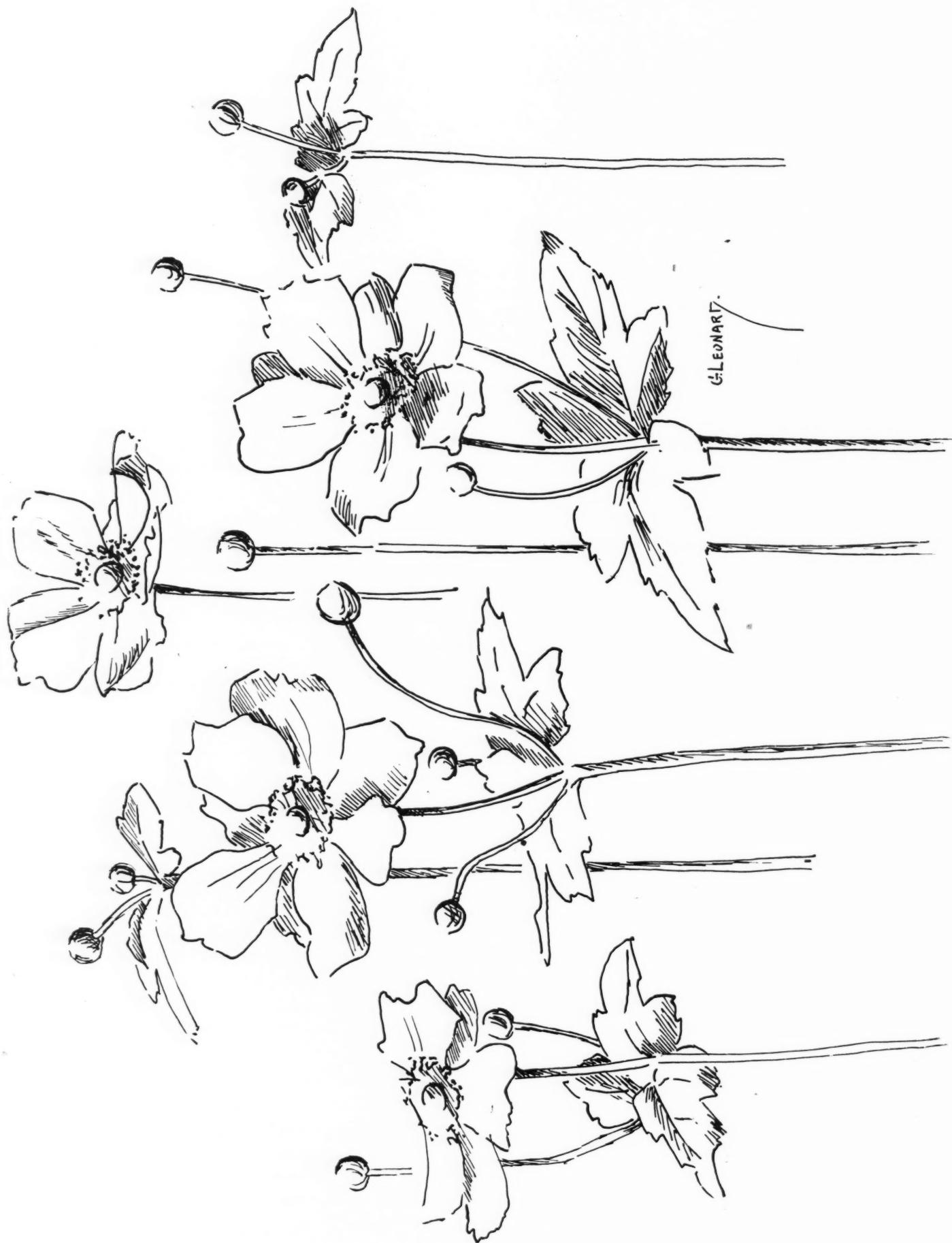
## PYROGRAPHY



PLAQUE IN BURNT WOOD

*By courtesy of E. M. Gubsch & Co., New York.*

THE art of Pyrography has received a great impetus this last year and bids fair to rank as high as any artistic decorative work. That even the most subtle shading can be done with this medium will be seen in the accompanying illustration. The materials are inexpensive and few lessons are needed if one knows how to draw. The effects are artistic and easily gained.



JAPANESE ANEMONES—GENEVIEVE LEONARD

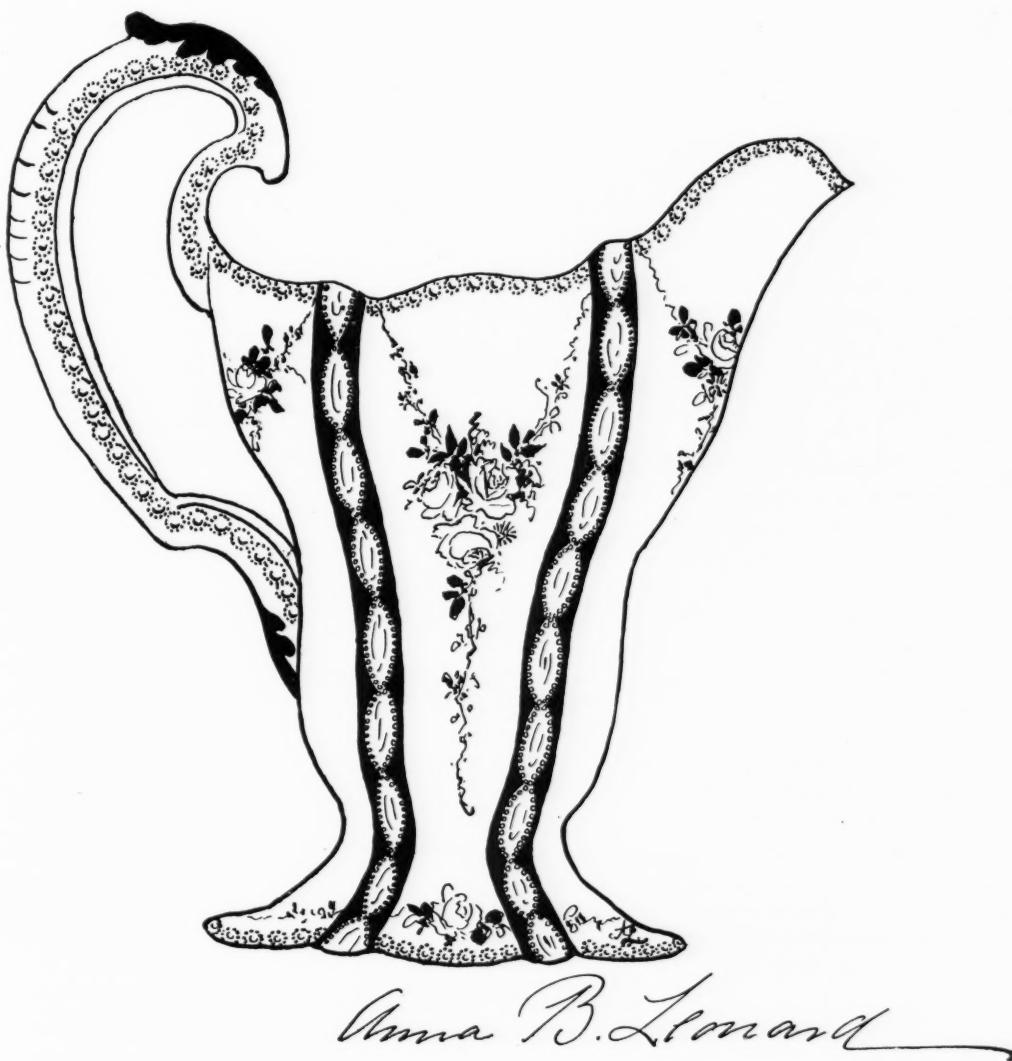
## JAPANESE ANEMONES

Genevieve Leonard

THE Japanese Anemone seems best adapted to something tall and slender. I would suggest a background of grey, made of equal parts of warm and tender Grey. The flowers being white should be left out and afterwards shaded with light grey, with a little Aufsetzweis (or relief white), on the high lights. The center of the flower is a light green and the stamens are a bright yellow; the stems and leaves are quite a dark bluish green, the buds a lighter and more yellowish green.

## LUSTRES

STEEL BLUE, used alone, is one of the most striking colors we have. Painted on with a large square shader full of lustre and allowed to run thick and thin as it will, it gives a beautiful iridescent effect, being peacock blue and green where it is thick and ruby where thin. Padded, it is a steel blue grey with pinkish lights, and makes a good background for decorative flowers. This is still more effective as a background when it has light or dark green painted over it for the second fire. With yellow over it for the second fire, it has the effect of oxydized silver.



## DECORATION FOR PITCHER

THIS is a very quaint shape and may be decorated in various ways. We give the decoration in the French style, which will be found very dainty and graceful. The two stripes are raised in the china, so we adapt the design to what is given.

Draw the lines on either side of the raised stripes, and then the oblong figures running down the center of them. These are to be Turquoise Blue enamel, surrounded by fine paste dots (beading). The darkest part of the stripe is Gold. Turquoise enamel dots, surrounded by raised Gold

beading, ornament the bottom, top and handles. Directions for the little roses have been given.

For this same shape you may also use some of those beautiful Chinese bands which we gave in the August and September numbers, and instead of the garlands of roses use the stiff Chinese ornament,—you will then have a most attractive pitcher. This same design may be carried out in different colors in the stripes, or you may have the entire design in raised gold. It will also be charming in green lustre, with the garlands all in colored enamels.

## KERAMIC STUDIO

**LEAGUE NOTES** The Advisory Board of the National League of Mineral Painters held an all-day session, September 15th, at the studio of Mrs. Leonard. There were present Miss Fairbanks of Boston, Mrs. Doremus of Bridgeport, Conn., Mrs. Baisely of Brooklyn, Miss Montfort, Miss Hörlocker and Mrs. Leonard of New York. Mrs. Mary Alley Neal sent her proxy. Mrs. Worth Osgood, the President, occupied the chair, and under her guidance much business was put through, especially that referring to the Paris Exposition. The advisability of accepting the invitation from the Federation of Clubs to exhibit in Milwaukee in the spring was discussed, and it was decided that the officers of the League could not undertake the responsibility of another exhibition, but that individual clubs could exhibit if they so desired, as many might like to send their china there, when they could not send it to Paris.

The information obtained during the summer relative to the League's exhibit at Paris was laid before the Board by the President. The Council were represented by letters of advice to the Board of Managers. These letters showed a deep interest, and were a source of encouragement as well as help, in formulating plans for starting the earnest work to be accomplished in the near future. The contracts of members for space not having been returned at this early date, no estimate could be formed of the number of exhibitors. A crude calculation, based on rough estimates given by Director M. H. Hulbert, was brought in, to show the approximate cost of the League's international exhibit, and measures for raising the amount thought necessary to place in bank for installing and caring for our exhibit were adopted. Correct information of these measures may be had from Miss Leta Hörlocker, Corresponding Secretary of the League.

The acceptance of Mrs. M. L. Wagner of Detroit, Mich. as chairman of exhibition, has called forth the greatest satisfaction from all sides. Mrs. Wagner is now carefully studying the space allotted to us with a view to making an equitable division and an artistic display as a whole. Upon application to Mrs. Worth Osgood, a good working drawing of League space will be promptly forwarded to any member wishing to submit a plan for the arrangement of our exhibit.

The invitation of the Art Committee of the Milwaukee Biennial Conference has not received the full attention of affiliated clubs. At present the work of the Advisory Board is necessarily all-absorbing, and finding that sufficient time could not be given to the correspondence necessary to successfully carry forward this plan of an exhibit in America, the Board summoned the aid of the Council, requesting each enrolled club to correspond with Mrs. S. L. Frackelton, Chairman of the Art Committee, 695 Cass street, Milwaukee, Wis.

Course of Study for November—Spanish-American War Subjects, November Sunlight.

Individual application forms for League membership may be obtained from the executive, also forms for club enrollment.

Corrected lists of the League's exhibit at Omaha have been forwarded to Director Key for the returning of the china.

A meeting of the Advisory Board will be held November 17th at the studio of Mrs. Worth Osgood, 402 Madison street, Brooklyn. The meeting will be called to order at 3 o'clock. The Council are invited to assist in person or by letter. Applications for membership will be submitted to the Board for approval; the rights and privileges of members considered and defined for the benefit of the Board in administering League

affairs; and all present information summed up for the use of the enrolled clubs.

The Ceramic Club of Washington have elected the following officers: President, Mrs. Victorine B. Jenkins, 1636 Sixteenth street, N. W.; vice-president, Mr. F. L. Grunewald, 1113 Eleventh street, N. W.; secretary, Miss Mary Stone, 326 Pennsylvania avenue, S. E.; treasurer, Miss Annie Schoenborn, 1359 Harvard street, N. W.

November schedule for the League's circular letter:

New York receives Indianapolis October letter from Providence.  
Detroit receives Washington October letter from Columbus.  
Bridgeport receives Wisconsin September letter from Detroit.  
Brooklyn receives Chicago September letter from Duquesne.  
Wisconsin receives Bridgeport September letter from Denver.  
Providence receives Columbus September letter from Washington.  
Columbus receives San Francisco letter from Brooklyn.  
Jersey City receives reply from Chicago.  
Duquesne replies to Chicago.  
Indianapolis receives New York October letter from Boston.  
Chicago replies to Jersey City.  
Denver receives Jersey City October letter from Chicago.  
Boston receives Denver October letter from Bridgeport.  
San Francisco receives Boston September letter from New York.  
Washington receives Detroit October letter from Wisconsin.

Clubs not having received the annual report for the year 1898-99 will please notify Miss Ida A. Johnson, 193 St. James Place, Brooklyn, stating number of copies required.

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**IN THE STUDIOS** Mrs. Adelaide Alsop-Robineau has returned to New York and has opened her new studio at 114 East Twenty-third street, and is now receiving pupils in miniature painting on porcelain and ivory, besides her decorative work in lustres, raised gold and enamels.

Mr. E. Aulich has returned from Germany and will resume classes in the Hartford Building.

Mrs. Mary Alley Neal is at home now and is receiving pupils at her studio. She will give an exhibition in November.

Mrs. Clara Taylor, one of Mrs. Leonard's former assistants, has opened a studio in St. Louis. The KERAMIC STUDIO wishes her all success.

Miss Fairbanks of Boston was present at the all-day session of the Advisory Board of the League in New York on September 15.

Mrs. Culp of San Francisco is now at home after her busy season of teaching at Chautauqua.

Marshall Fry has resumed his classes.

Mrs. L. Vance Phillips, after a year's absence, in which time she has had classes in the principal cities from Maine to California, is now forming her classes at the Fry studio.

Mrs. Elizabeth A. Caldwell of Montreal has been in town and will take back with her some studio decorations as well as new china, painted with Mr. Fry and Mrs. Leonard.

Mrs. Caroline Swift of Boston is resuming her classes.

Mrs. F. G. Howser has opened a studio at 1263 Madison street, Chicago. This studio is in the heart of the "china decorating district," and is one of the most attractive in that city. Mrs. Howser gave a studio reception, September 30th.

Miss Annabelle Mather Hutchinson has moved her studio to 45 East Twentieth street, New York. Miss Hutchinson studied in Paris at the Julian School and at the Sevres manufactory.

**CLUB NEWS** At the invitation of the Portland (Maine) Club, Mrs. Vance Phillips and Miss Laura B. Overly gave a series of lessons, the studio being furnished by the club. This club is very progressive.

The first meeting of the Jersey City K. A. C. was held at the home of Mrs. Glück, one of the members. The club no longer holds its meeting at the Hasbrouck Institute, but is entertained each month by one of its members. Mrs. Worth Osgood was present at the last meeting and talked of the proper way to send china to the Paris Exposition and upon the exhibit in general. There were a number of water colors for competition.

The Atlan Club of Chicago is preparing for the Paris Exposition and also for their own exhibit, which opens the latter part of November in the Art Institute.

The Chicago Ceramic Association held its regular meeting October 7th at 4 P. M. At the executive meeting held September 16th, it was voted to hold the Annual Sale and Exhibition at the Art Institute about the 12th or 15th of November, and at the close of that to re-open the china at the club rooms for a Christmas Sale during the month of December, also to have each month a social, the first one in October. The attraction to the public will be a collection of old china, a paper by some member of the Central Association, and a cup of tea, the affair to be in the hands of a committee appointed.

A meeting of the Brooklyn Society of Mineral Painters was held at the residence of Mrs. Frank Baiseley, 100 Ross street, which was well attended. Much business was transacted, and contracts for the Paris Exposition were distributed. A great interest is shown in the Exposition, which promises well for the club's contribution to the League exhibit. The subject for the day was "Flowers from Our Summer Haunts." Many amusing experiences were related, as well as charming quotations given about flowers.

The Mineral Art Club of Denver held its first meeting of the season at the home of Mrs. Case, October 2d, the members all seeming enthusiastic over the work planned by the League, as they will follow the course of study as nearly as possible, submitting the designs to unbiased judges for criticism. After each meeting the criticisms will be read. The club is getting down to serious work, and they are working in the right way.

The New York Society of Keramic Arts held its October meeting at the Waldorf-Astoria. Plans were made for the fall exhibition which is to be held at the Waldorf-Astoria November 22-24. These exhibitions have become features of the season of art exhibitions. Many decorators and students will take that opportunity for visiting New York, combining business with pleasure and study.



**IN THE SHOPS** Some delightful bits of new Doulton are to be seen at Ovington's, New York. The colors are soft and seem to melt into the glaze. There is always such harmony of color in these bits, that it would pay one to study the effects. In no other medium would the same flowers or landscapes look well treated in this manner, but on porcelain the effect is most decorative. A piece of this ware would fit in anywhere.

The coffee pot used with the Historic ornament of this issue is from the catalogue of L. B. King & Co. of Detroit. It is a fine shape and quite reasonable in price.

At Burley's, in Chicago, there are some choice new shapes of white china for decorating, one especial piece we will give in next number.

Miss Wynne has some handsome white china in Dresden. A candelabra in figures, cupids and relief flowers was very attractive.

The white china is very alluring. All the new plain shapes are especially adaptable to the designs given in the KERAMIC STUDIO. Much of the new glassware is decorated in conventional designs, with gold and enamels, similar to our designs given in the October number. One lemonade set was noticeable, it being dark green glass, with an Arabian design of gold and scarlet enamel. The figures of the design were bold and nearly covered the pitcher and glasses.

Glass globes for lamps also have the conventional design in bold scrolls or arabesque or some all-over design. These globes look well on lamps decorated in a similar manner.

There were a number of Dewey souvenir plates during the celebration in New York. Tiffany has plates with Dewey's picture in the center, with appropriate design on the rim. This is redeemed by being printed in a monochrome of blue, which is not bad.

Keramists were a trifle shocked, however, to hear the venders cry, "Gitcher Dewey pie plates here, only five cents apiece." Was it because Dewey is a New Englander? (This plate, of course, was tin.)

Then another plate had Dewey's colored portrait in the center (which, of course, was printed on) with the design on the rim in green—a sea weed design. Imagine the nation's pride, the conquering hero, painted on a plate, and treated as if he were the much abused, impossible fish, and framed in sea weeds!! Is it a wonder that keramic artists have difficulty in exhibiting in the Fine Arts building?



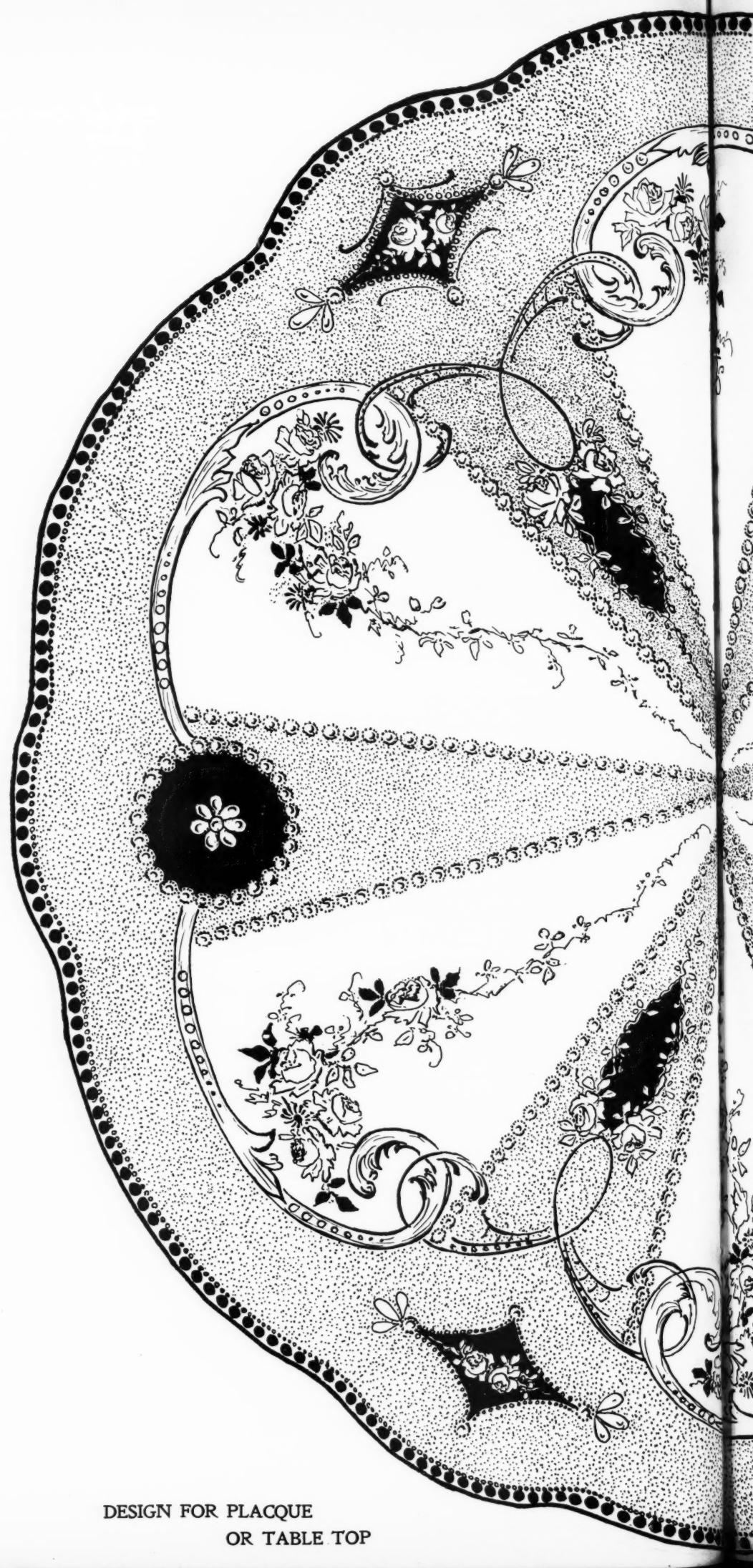
#### DESIGN FOR PLACQUE OR TABLE TOP

THE darker parts are tinted in a turquoise blue, which is composed of two parts Bright Green and one part Deep Blue Green. Add one-fourth flux to this mixture. This tint requires the hardest possible fire (in a portable kiln) and it is a better way to fire the china immediately after the tint has been put on, without adding further decoration. Wipe the edges of the design carefully and also remove the color from the circles. After firing paint the small roses and garlands. Then carry out the scroll design in raised parts, and make the small settings for the enamel dots. The enamel should be light pink, which can be obtained by using a very little Carmine, No. 3, to color it.

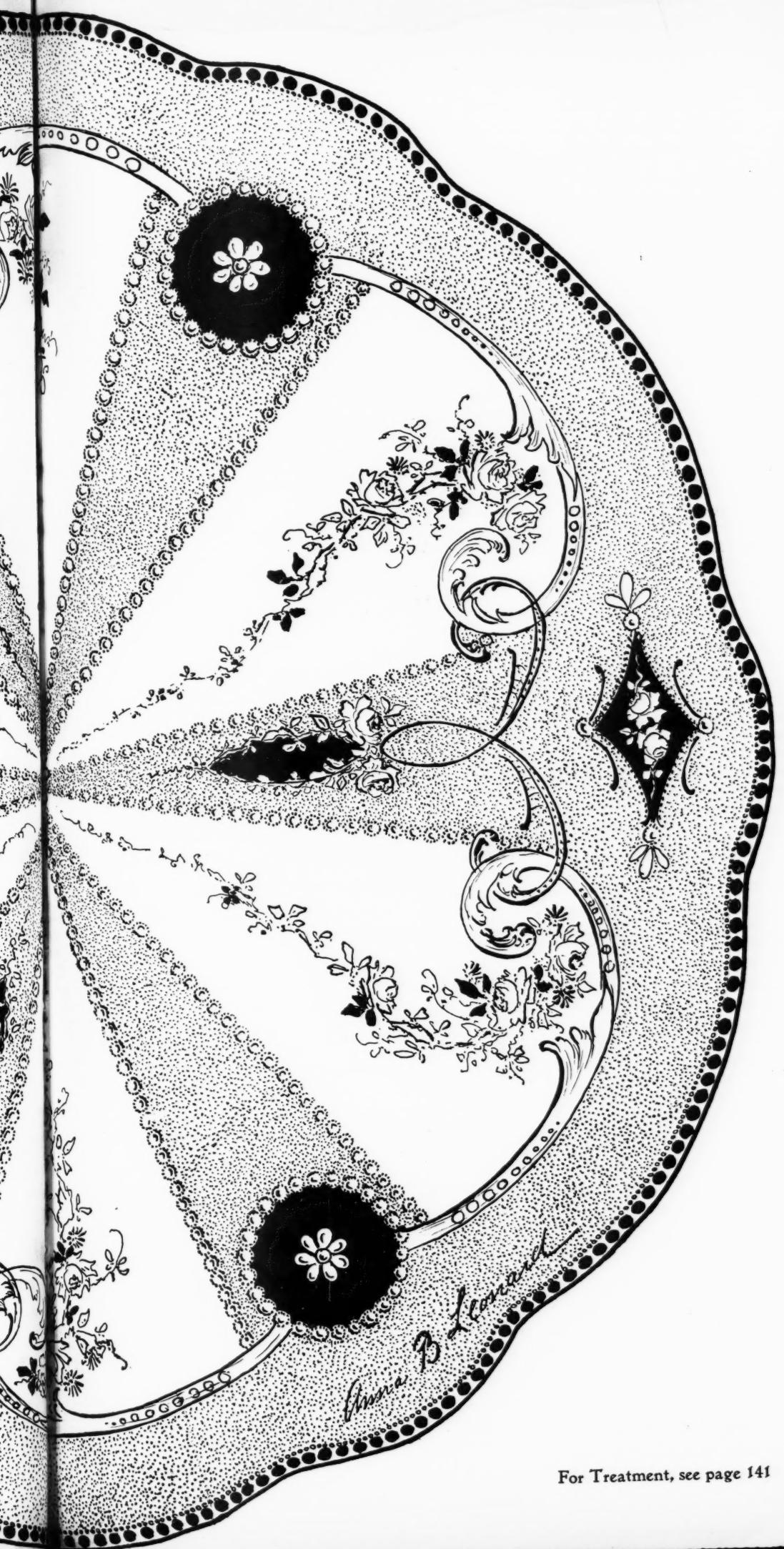
The dark medallions may be gold or bronze with flowers in colored enamels, or merely flat color.

This design can be used for a table top, by making the border a little wider. Do not try to finish a piece of work like this in a hurry, linger over it, and have every detail as perfect as possible. If one becomes tired making so many paste dots, it is better to put the work away and start something else. It is a good plan any way to have several pieces on hand. If one does not feel in the mood for painting, try paste work. If that is tiresome, try a little designing, always keeping plenty of work on hand.

In this way much more is accomplished. Full directions for paste, enamels, and garlands of roses have been given in previous numbers of the KERAMIC STUDIO.



DESIGN FOR PLAQUE  
OR TABLE TOP



For Treatment, see page 141

## KERAMIC STUDIO

## TREATMENT OF FIGURE STUDY

*L. Vance Phillips*



HIS study suggesting the stately minuet of Washington's day is especially beautiful and interesting as a study of drapery. The dress of this period presents, probably, everything considered, the most picturesque style ever given us, including as it does a male costume in which beauty of color and fabric are happily combined with grace of line—all this without detracting in the least from the manly bearing of the wearer, on the contrary rather accenting the most admirable qualities.

It is as a drapery study and general color scheme that treatment will be given. No details of the flesh painting will be considered, the subject being chosen for those already familiar with a flesh palette and so prepared to take up a composition with several figures. Such students will understand that a general color scheme is necessary, one in which there is contrast sufficient to satisfy a love of color, yet with it such a general harmony in the half tones and dark shadows that the whole effect will be restful.

The two principal figures at the left would make a simple and effective composition used alone and could be adapted as a vase decoration. The entire composition would be most effective on an oval or rectangular slab. This should not be chosen larger than the copy given unless the subject itself is enlarged to suit the porcelain and so preserve the proportion given. Increasing the surrounding space even in a miniature does not increase the interest of the subject, but makes the obtaining of a good perspective much more difficult. This caution is a general one for the somewhat inexperienced worker who is often tempted to enlarge upon surroundings, believing it an advantage in effect and not understanding the difficulty of rendering correct perspective or the blemish a poorly represented perspective is to an otherwise good painting. In using this composition on a slab for framing as a picture the male figure at the left may, if desired, be omitted without losing any of the general interest. The young woman in the background could be omitted, yet had best be retained as highly valuable in obtaining a good perspective. This figure should be painted with rather more grey than is shown in the half tone, making all the lights several tones lower than the high lights on the principal figures.

Make a correct and delicate tracing, after which fix it with India ink.

Set your palette as follows with Fry colors. Not having these refer to page 40, June issue of KERAMIC STUDIO for duplicates in La Croix, Dresden or any of the special manufacturers.

Albert Yellow,	Brown Green,	Deep Blue Green,
Yellow Brown,	Apple Green,	Dark Brown,
Pompadour,	Dark Green,	Violet No. 2,
Copenhagen Blue,	Violet of Iron,	
Silver Grey, or its equivalent, La Croix, Apple Green and Carmine No. 1.		

Begin with the background as being the strongest note of color, working from upper left hand to the right. Complete same while color remains moist. Carry the background at the beginning only down to the narrow point of the uplifted drapery on the left, to the ornaments on the cabinet at the left center, and on the right half way down the outline of figure, working down last of all to the middle right that you may lay in softly the distant figure in greys that tone into the background.

In laying the background use the color medium strong, not a tint but a good body of color, as you should aim in this composition to bring the figures out in strong relief in the first painting. In the second and third paintings the background will need only general washes for toning into harmony and giving accents to the drawing here and there.

Use a large square shader, well charged with color and moistened with both an oil medium and turpentine. At the upper left begin with Apple Green and Copenhagen Blue. Pass into Copenhagen Blue and then into Copenhagen and Dark Green mixed, going these colors at the top from left to right. As you pass down behind the figures add to these colors quite a little Violet of Iron to warm the deep shadows. Lay the color somewhat over the outline of the masses of hair that it may while still moist be softly wiped into the exact background texture.

The ornaments and divisions of the paneled wall may be shown by using yellow ochre in the greys for the lights, and Yellow Brown and Violet of Iron in the deep shadows, producing a look of gold in shadow. Use same scheme for frame into which suggest a low, dull-toned landscape, so dark and indistinct as to attract no attention, but painted strong enough to be in right relation to the wall. You are now ready to lay in the indistinct figure. Use a touch of pompadour in the grey of the face, less in the general tone and more in the shadow portions. Tinge the grey of the dress with violet (Violet No. 2 and Deep Blue Green) with Violet of Iron added in the deep shadows. A clear grey for the lace with a little warmth in the deep shadows. Violet of Iron and Yellow Brown would be a satisfactory warmth touched into the general scheme. With this warm tone lay a half circle shadow for each pearl. Remove a high light with a wooden point while moist, or with a curved eraser when dry. This light if pure white may be reduced in a general wash in second painting. By treating the pearls in this way the local color is the color of the flesh and this will give the proper shadow quality, while the painting is the simplest possible. This hint of shadow management should be carried out in all similar effects of the distance. The hair may be finished with the brush, but if found lacking in texture or in the modeling, lights may be wiped out with a bit of cotton on a wooden point, or, when dry, texture and lightness may be given with the steel eraser, used softly, removing only part of the color. This choice of methods in the obtaining of a given effect is in deference to the condition of the color at the time of completion, it being impossible to always have the same consistency as to oil. These differences must be met by a deft use of whatever tool will bring the desired effect.

The soft, fluffy hair of the girl at the left should be secured, together with a general softly wiped outline of the three heads and figures against this ground. The painting of them may be taken up at once or wait for another sitting, but the soft outline should be secured in any event.

Use that flesh palette with which you are familiar. As a general color scheme the young woman at the left may be fair with eyes of deep blue—which means grey with a hint of blue to give the effect of dark blue—eyebrows a dark brown, hair powdered as is the case with each of the figures.

The young man may have a brunette complexion, dark eyelashes, and eyebrows, with white satin bow tying his hair. This latter that the line of head and hair may not be broken up by change of color, merely a change of texture.

The tall beauty in the right foreground may also be brunette, but slightly more delicate in coloring. This will aid

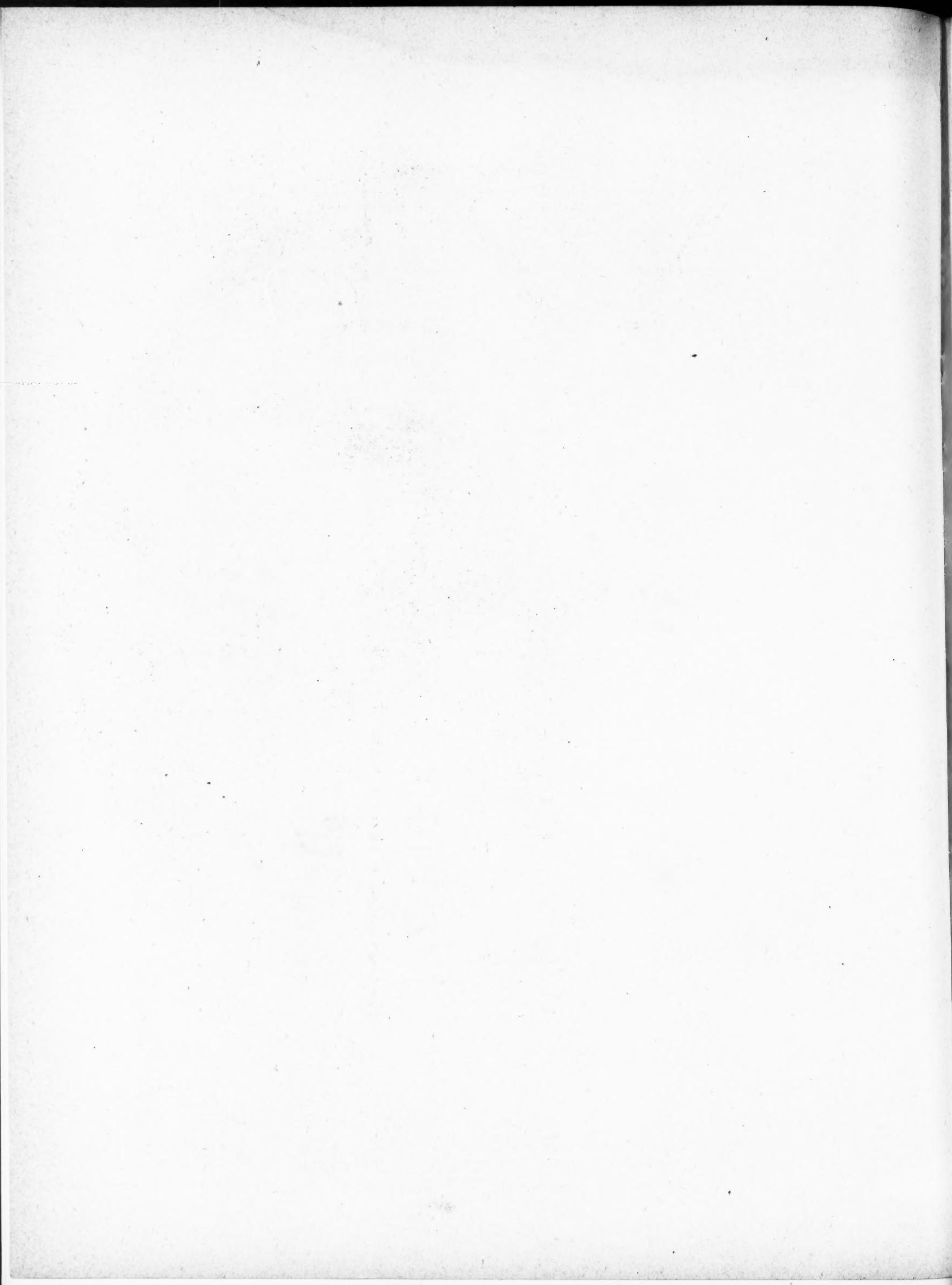


OPS.—MARSHAL FRY.

KERAMIC STUDIO PUB. CO.

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## KERAMIC STUDIO

in bringing her forward in the composition. A point can be gained for this effect by choosing warm coloring for her gown and contrasting it with a cooler scheme for figures farther back.

The first figure at the left will have a gown of delicate green blue with a white front. Lay shadows of the latter delicately with silver gray. The few deep shadows a delicate purple (Violet No. 2 and Deep Blue Green). For the lace effects use the same colors with Violet of Iron and Yellow Brown in a few of the darkest touches. The robe proper may be painted with local color (general lights) of Deep Blue Green and Apple Green or Fry's Russian Green. The half tone shadows Deep Blue Green and Violet No. 2, with about one-third Silver Gray, added to soften color and to supply glaze. The deepest shadows Violet No. 2 and Violet of Iron with a touch of Deep Blue Green. Be careful to keep the silver gray out of the deep shadows, as in the fire this color will destroy the Violet of Iron.

The young cavalier may have a white satin waistcoat, embroidered in gold, white shoes and hose, gray breeches, gray blue coat with gold embroidery, white satin cuffs, gold embroidered, and cream lace.

Leave the china for white of the waistcoat, depending upon sharp lights and folds to give the effect of satin. Use blue for the half tone shadows, purple for the general dark shadows and a touch of Violet of Iron and Yellow Brown in a few of the very darkest accents. The cream lace may have a faint skim of yellow brown fluxed with gray, purple half tones and reddish yellow shadows. This constant repetition of the warm dark shadows gives harmony just as a repetition of gray half tones helps to give atmosphere.

The coat could be beautifully painted with La Croix's Rouen Blue or a dull old Delft Blue. The former fires with different shades when it is used in different degrees of strength, giving charming variety without using any other color, except perhaps some touches of warmth in the darkest shadows.

The breeches may be painted with silver gray lights, cool shadow for flesh in the medium tones and the same reddish yellow touched into a few of the darkest accents.

The figure on the right may have a pink crape gown with pale yellow front and old cream lace. Use for high lights of pink a mere skim of pompadour with one-half flux added. The half tones Silver Gray with a little "Rose" or Carmine added, and the deep shadows pure Violet of Iron. A thin wash of Albert Yellow over the front, silver gray shadows with a few warm accents, (Violet of Iron and Yellow Brown), in this case letting the Yellow Brown predominate to give a better effect for yellow drapery, on the same principle that the yellow brown was omitted in the deep shadows of the pink drapery. The feather in the hair may be pink or yellow, pale in either case.

Paint broadly for the first fire, but have every important shadow and line absolutely correct as the large, general masses and lines follow the figure. Think little of the fold and line itself, but think much of the form that gives these masses and lines. Read carefully and understand the above sentence. In it is the most important direction for the study of drapery. The subtleties of color and texture are as naught if this is not considered always of primary importance.

The ornaments on the cabinet may have a repetition of all the colors used, or of only part. Brown Green would furnish some new contrasts without disturbing the harmony. Use plenty of the wall colors to subdue and put them back. In painting the cabinet use sufficient Violet of Iron and Dark Brown with the grays to represent mahogany, and these colors

with a little Dark Green in the deep shadow under the cabinet. The polished floor should be a general scheme of yellowish grays, repeating and reflecting wall color as well as a slight reflection of the pinks, blues and whites of the draperies. Carefully join the lower background to the upper that it may show as little as possible. In the succeeding painting make your joining at another point.

Take greatest care to have all your lights cleared out for the first fire. Have the lace, hair, and high lights of the fabrics all lighter than you need them. By this careful attention it will not be necessary to force any of the high lights with enamel. This also leaves pleasant opportunity to model and work out detail in the later paintings.

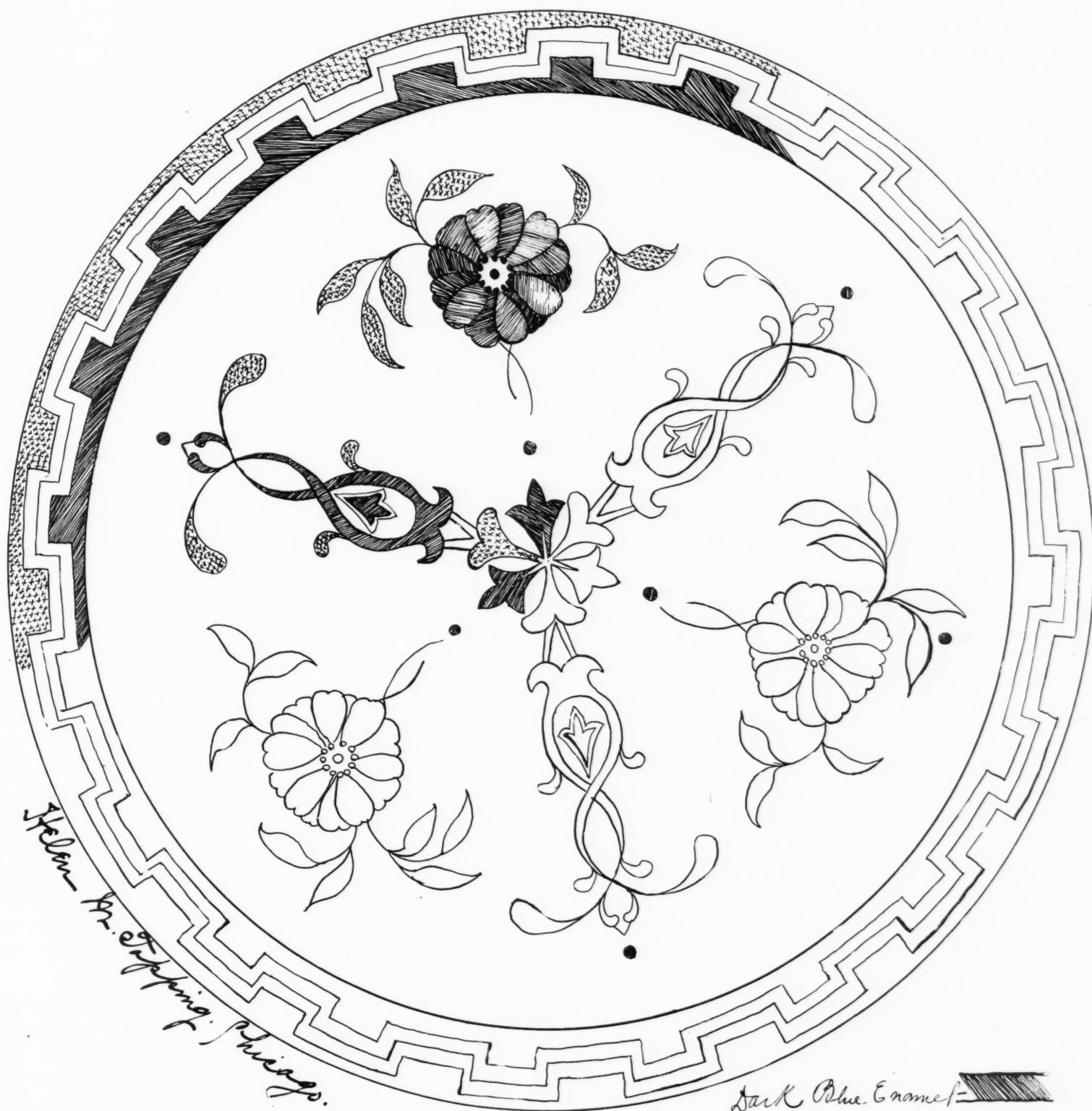
For the second and third fires still paint broadly, accenting the shadows and getting the relation or value of shadows to each other. If a given place seems too green wash it with violet. If too red with blue grays or dull greens, (Dark Green or Brown Green). In places not properly glazed use a wash of Apple Green or of Silver Gray, or a thin wash of the previously used color, this time highly fluxed.

Plan for three fires. The first one should be very hard to establish a glaze, and if this is established at first the succeeding fires need not be quite as strong. If a fourth fire is needed it should be only that there may be a touch or wash of color here and there to accent a shadow or tone some color into harmony with the general scheme. Also some touches may be needed to perfect the expression or coloring of the faces. In fact the paintings that succeed the first careful one are not only to hold lights and deepen shadows that strength may be given to the composition, but it gives the opportunity to study glaze and harmony. All these points can have thoughtful attention and together be brought forward to a perfect finish.

\* \*  
TREATMENT FOR CHAFING-DISH BOWL

*Helen M. Topping.*

THIS design was made especially for a chafing-dish bowl, although it can be adapted to other pieces. The bowl rather shallow, with flange or shoulder, which the border just fits. After sketching your design, outline the entire design with Dark Blue, using a touch of Black to tone, and mixing with turpentine only. The flowers are painted in Dark Blue enamel, and should be laid on broadly, giving a darker tone to the petals in background. For flowers use Dark Blue, touch of Brunswick Black and one-eighth Aufsetzweis (in tube). Mix with turpentine only. They should be raised slightly and in color a rich dark blue, as in fact should be all the blue used. For leaves use Apple Green, Mixing Yellow, touch of Deep Chrome Green 3 B, one-eighth Aufsetzweis, mixing as before. The centers of flowers should be a pale yellow. The alternate figure is made of the Blue Enamel, except the terminals, which are of the Green Enamel. The central design is alternate blue and green, the trefoil figure being blue with a point of green through the center. The outer border is of the green enamel, the inner one of blue enamel, the line between being dark blue on the white ground, this being the only place where the white of the china is left. The center of the bowl is tinted all over with a soft grey tone (use Yellow Ochre, Brunswick Black and Dark Blue, mixing with Balsam of Copavia and one part Oil of Lavender). Be careful that your background is not harsh in color, as much of the beauty of the bowl depends on the tone. If you prefer, you can use Marsching's Yellow Lustre for this background, instead of the grey. This design is suggested by the Chinese, and like most conventional designs, needs the colors to show the effect.



Helen M. Topping Design.

Dark Blue Enamel

Green Enamel

CHAFING DISH BOWL—HELEN M. TOPPING

## POPPIES CONVENTIONALLY TREATED



FEW realize what beautiful effects can be obtained by treating flowers in a conventional manner. Look at a cloisonné vase for instance, decorated with Fleur-de-lis. The body of the vase will be a solid color, a green grey or a blue grey, or may be white or fawn color. The flower grows up from the base in a perfectly natural manner, but treated in flat tones with shading in simple masses, perhaps only one flower and bud and a few leaves on one side of the vase, the rest just a simple, beautiful color. There is nothing more restful and satisfying. Now here are two ways of seeing Poppies. The simple, natural drawing of the single flower by M. Verneuil, and the fantastic but graceful double Poppy of Habert Dys. M. Verneuil's drawing adapts itself perfectly to the Japanese treatment of a vase. Take a brown ground shading to fawn color, or a solid color if preferred, use two shades of green on leaves, stems, and buds, and for the Poppies, a pink, red or crimson, as preferred, or make your Poppy yellow or mahogany or blue if you want to. You do not have to confine yourself to nature entirely in a conventional treatment as long as you get a pleasing and not incongruous effect. You would not make a green flower, for as a rule green is confined to foliage, but if you are treating the design in monochrome you can use any color in the universe. In this manner of treatment you will need outlines. Gold will give a cloisonné effect, but black or any harmonizing color will be almost more interesting, especially if you treat the design in lustres instead of china colors. The Poppies by Habert Dys would make a fine border for a punch bowl by simply continuing the design and repeating it. If you wish to try them in lustres a most gorgeous effect can be obtained by painting the Poppies with Rose and Ruby for the first fire and going over them with Orange in the second. The Rose will then be mahogany and the Ruby scarlet. With these put in a few yellow and orange Poppies for variety and because the bit of different color rests the eye. Try a few different flowers in a conventional way, and we are sure you will be delighted with the result.

## “ARTISTIC JAPAN”

Ph. Burty in “Artistic Japan.”

THAT the Japanese have the true love of art, and are collectors and connoisseurs as well, is shown from a book describing ceremonies of the *tcha-jins*. These ceremonies are especially interesting in the volumes devoted to vases of Japanese earth, to designs of forty-seven tea-pots, to old and new porcelain, to Chinese cups of the *tem-moker* epoch, to *Sou-take* porcelain, to iron kettles for the *tcha-no-yu*.

It may be imagined of what an interest, historical, technological, etc., a translation would be. In a partial translation of the chapter of the forty-seven tea-pots, we read that the *izoun-nason* (and many of them) belonged to His Majesty the Shogoun. A *tshoiji-boro* is preserved in the temples of Nara. The dimensions are given as well as the color and the thickness of the enamels. The smallest manufactures are indicated.

A prince desires a piece so beautiful, so unique, that the dealer thinks he will keep it for his own collection. Two years go by; the prince returns, obtains it at the price of gold and sends it to a friend, etc. This partially shows to what an incredible degree the love of the curious prevailed with this aristocracy.

Now about the *tcha-no-yu* itself. The primitive regula-

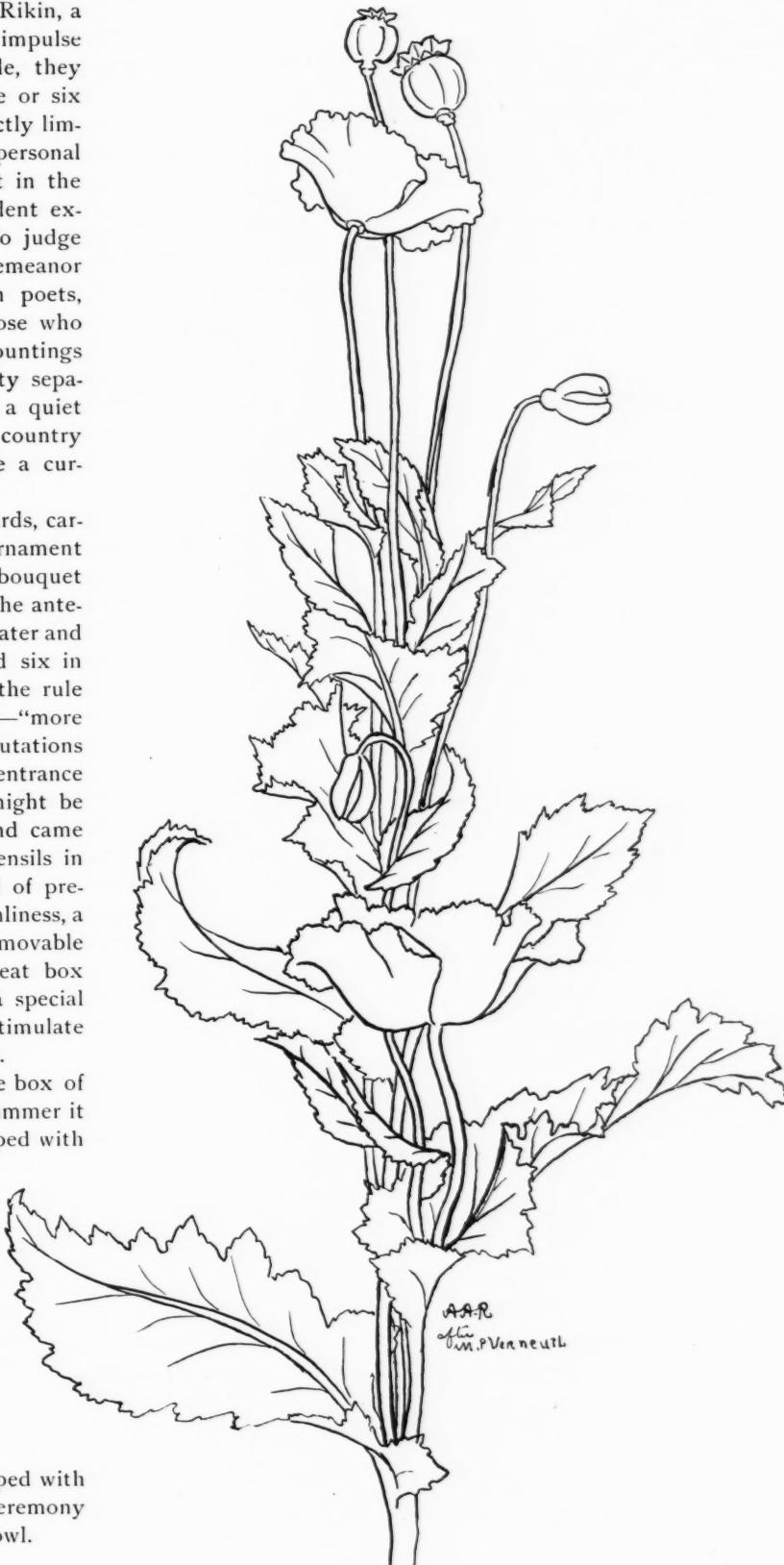
tions borrowed from China under the Shogunate of Yoshi-massa were changed. Later, Hideyoshi (better known as Taiko-Sama) promulgated a code of etiquette which served as a standard for the social observances of the high aristocracy. The articles had been drawn up by a favorite, Senno-Rikin, a great amateur of ancient pottery, who gave a direct impulse to Japanese keramic art. Authoritative and sensible, they have been, with slight exceptions, accepted by five or six sects down to the present day. Discussions were strictly limited to *art*; archaeology, politics, social questions and personal recriminations were vigorously excluded. An expert in the ceremonial was attached to the society, and the president exercised a function much sought after and coveted. To judge from a wooden statuette, they united a modest demeanor with dignity, subtlety and wit. They were often poets, painters, keramic artists, lacquerers, sculptors, or those who were skilled in forging blades, or in chiselling the mountings of sabres. The meetings were held in a special locality separated from the rest of the house. Most frequently a quiet corner of the garden was selected, or a place in the country where there was a nice view, near a cascade, or where a current of water furnished an oxygenated stream.

A *tcha-seki* comprised a room of about three yards, carpeted with *tatamis* matting, and absolutely without ornament other than a kakimono suspended on the wall and a bouquet of flowers and leaves. The guests were received in the antechamber. A cabinet (*midzu-ya*) contained vases for water and all the apparatus. The guests were not to exceed six in number. In the same way Brillat-Savarin imposed the rule for diners who respected themselves and would talk—"more than the Graces, less in number than the nine." Salutations exchanged, and the places indicated on the *tatamis*, entrance was made by a very low door, that the salutations might be without affectation, low. The host passed in last, and came out again in order to take from the *midzu-ya* the utensils in the prescribed order in a basket, pieces of charcoal of prescribed dimensions, a brush to insure scrupulous cleanliness, a fan of three feathers to quicken the fire, pincers, movable rings to lift the kettle, a box of perfumes, and a great box containing inkstands and papers; and, to conclude, a special bowl, with cinders still alive, and a stalk of metal to stimulate the perfumes, which covered the smell of the charcoal.

Then the guests asked permission to examine the box of perfumes, verifying its age, beauty, rarity, etc. In summer it has to be of faience, in winter of lacquer. Tea is steeped with a spoon of bamboo in an earthen vase with an ivory cover, enclosed in a pocket of precious materials, generally made of portions of ancient and historic fabric. An earthen pot containing pure water is placed on the table, also the *tcha-van* in earth or in porcelain, remarkable for its antiquity, and often worth a considerable sum. The emulsion of the powder in the boiling water is effected in the *tcha-van* by means of a small rod cut from the bamboo. The bowl is carried with deference by a boy to the chief personage of the company, who passes it to the second, who returns it. It is washed and wiped with a fabric of silk, etc. The party separates. At the ceremony of tea in the leaf every guest drinks out of his own bowl.



Many laws of ornament have unavoidable exceptions, due to the creative faculty in the mind of the artist.—*Racinet*.



## THE APPLICATION OF ORNAMENT

A. G. Marshall

## SECOND PAPER.



NDER the general designation of ornament, two great classes of design are included. The most primitive in idea and use is the geometric or purely inventive ornament.

This form is also the structural basis or groundwork of all repeating patterns of the later and more highly developed class, where motives are natural forms more or less conventionalized. A third class, the purely naturalistic, is sometimes included as ornament, signifying statuary pictures and imitative carvings when designed to occupy special places in architectural, cabinet work or landscape gardening schemes. But this stretching of the term is quite apart from our present subject which is *applied* ornament, the decoration existing for the sake of the thing decorated instead of being the chief consideration, like the sacred statue in the temple or the picture in the gallery built to receive it.

Good inventive ornament is based upon geometrical laws and proportions, and it is a brilliant illustration of the survival of fine things and types that even its most primitive designs have never been and never will be out of vogue. We may consider them commonplace because familiar, yet they are always satisfying and in good taste. The reason for this is simply that such designs follow the lines of the most fundamental laws of our being as naturally as we build the floors of our houses flat and the walls upright. Fig. 1 shows some

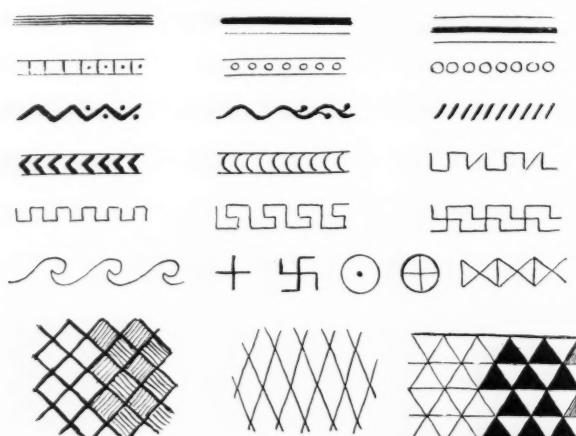


Fig. 1.

typical primitive ornaments invented by savage and barbarian decorators and transmitted to succeeding races. The curved forms seem to have been developed latest. There is, however, a very definite limit to geometric or purely inventive ornament which is soon reached by fertile designers. We can quickly exhaust all the positions in which two straight lines can be placed with respect to each other, as in Fig. 2. Now

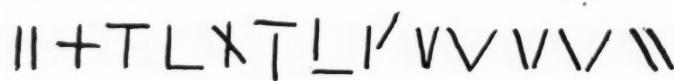


Fig. 2.

while the combinations of all possible lines and angles and curves are probably infinite, yet the arrangements which are effective for ornament can be in time quite worked out, and perhaps were so exhausted by the Arabian and Moorish designers, in their wonderful textiles, carvings and mosaic patterns, their religion forbidding the representation of any natural form, even conventionalized, and confining their art to

geometrical figures. Other peoples, not so hindered by religious scruples, early adopted hints from nature and developed the conventional idea. It is an interesting speculation to the decorator to-day whether natural leaves and flowers first supplied the motives, the original conventionalization being an imperfect attempt at the imitation of sacred plants, trees, etc., or whether, as is far more likely, the early artist, struck with the suggestion in such inventive forms as the waved line with added branches in Fig. 1, made with a hued point, and the so-called primitive lotus as in Fig. 3, made with a brush, referred to the natural vine and flower and developed the "acanthus" and "lotus" ornaments from which have descended an inexhaustible line of decorative enrichment. Mr. Frank G. Jackson in his lessons on decorative design, quite convincingly illustrates this probable origin of conventional designs from the inventive type.



Fig. 3.



Fig. 4.

Conventionalization is a very broad term, including at its extremes such rigid, almost geometric forms as the olive branch, Fig. 4, from an early Greek vase, and the close approach to realistic treatment shown in the same motive,

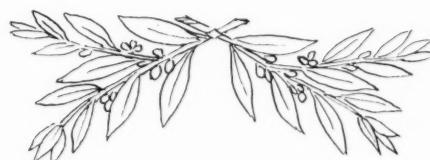


Fig. 5.

Fig. 5, as handled in a late Roman carving. In the early example the type can barely be recognized; in the other it comes dangerously near the exact imitation of nature. Figs. 6 and 7, from modern designs, illustrate better conventional-



Fig. 6.

ization, Fig. 6 being as naturalistic as is often desirable, and Fig. 7 as conventional as may be without risk of losing the natural motive. The Japanese, with much more freedom of treatment, still keep their decorative suggestions far from the imitation of nature.

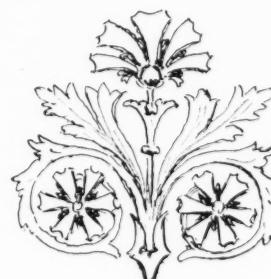


Fig. 7.

[TO BE CONTINUED.]

## NEWCOMB POTTERY

*Mary G. Sheerer*

OUR years ago there was started in New Orleans a little pottery, which, from the nature of its hopes and fears, is rendered interesting not alone to the lovers of beautiful things, but to those who are watching carefully the growth of true art in this country. This pottery was the outgrowth of a desire of the president of Newcomb College of New Orleans and of the director of the art school connected with the college, to establish a pottery under the support and guidance of the college, for the purpose of furnishing a means by which the students of the art school could continue their work after completing the course of study there. In other words, it was hoped that it should become a real means of support for the advanced student, but only so far as it could be done without sacrifice to its educational side.

The fact of its being under the support of the college would make it possible to aim for only the truest and best, and so it would not be forced to consider too closely the tastes of the public, but to follow honestly and sincerely its own principles. To this end it was decided that the decorator should be given full rein to his fancy—provided he did not overstep the boundaries of pottery decoration—and that no special style should be followed, but rather that each should follow his own style, making the decoration in this way more spontaneous—less conventional—it was hoped.

Also, for fear the decoration should become mechanical by repetition, it was decreed that no two pieces should be alike, but that each should be fresh-inspired by the form and demands of that special vase or cup.

The whole thing was to be a southern product, made of southern clays, by southern artists, decorated with southern subjects! There were possibilities in it. And so with these hopes and fears the Newcomb Pottery was given birth.



It was started with a mere handful of workers, in a picturesque old building in the center of the college grounds. One of the kilns poked its head above the roof and so was announced to the city that a new work was commenced. Other kilns were erected, and a potter who had drifted to New Orleans from the Golf Juan Pottery, France, was installed, together with an instructor, and all necessary appurtenances.

From this modest beginning it has grown slowly but very surely to a well established pottery, meeting with encouragement in its sales from the people of its own city and from visitors from New York, Boston, Philadelphia, Chicago, etc. It has also been much gratified by receiving letters of congratulation from several of the important museums of the country.

Prof. Morse of Boston, who is so high an authority, after seeing some of it at the Boston Museum, wrote the following:

"I must express my admiration for the very beautiful essays of your oven. It always seems strange to me that in a nation of 70,000,000 of people, there were so few potteries worthy of recognition. With the exception of that queer genius, formerly of Chelsea, we have had to look to the West for any expression of art in pottery, and the noble attitude taken by the Rookwood of Cincinnati, the remarkable work being done by the Grueby pottery of Boston, and the artistic work of the Edgerton, Wis., pottery must have put to shame much of the pottery turned out by the eastern ovens."

Now the south enters the lists, and in your work we have forms and glazes which must appeal to the critical eye even of the old potters of Japan.

I congratulate you most heartily on your success and wish you all prosperity in your enterprise."

Very truly yours,  
EDW. S. MORSE.

The Centennial Exposition at Philadelphia gave the first impetus to the desire for making artistic pottery in the United States. It was from the exhibits there of the many art



The qualities and limitations of the southern clays were to be studied and used, if possible, and in addition southern flora and fauna were hoped to become the main spring of the decorations. For, parenthetically, is it not the most simple and unaffected thing to do to look about one for things beautiful, and not to consider it necessary to go abroad to find them?

## KERAMIC STUDIO

## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.*

H. E. B.—Could you not take a few lessons from some good Chicago teacher of water color and drawing? It is hard to explain just what one means without being able to demonstrate practically the points in question. Look in our teachers' directory. Never paint what you do not see, even if you have been pleased with the effect some one else has gotten. If you want a rich brown effect, put a bit of brown drapery back of your study, you will find it almost blue in the light and warm and rich in the shade. Where you want a red and warm effect use a redder background. Do not be afraid to have your painting of fruits or flowers melt a little into the background. You must not let your edges get hard. The reflected light on the fruit depends entirely on the color of the background. If it looks blue like the high light on the plums, just lift off a little color with your brush, putting in yellow would of course make green. In regard to the study of grapes, we are glad to see you taking the work seriously and drawing what you see, not what you know. Study your grapes more closely, they look too much like bullets. You will find the high lights more *square* and not on the edge. The grapes in shadow might have diagonal lines across to throw them back. The high spot of light on the grape usually has a dark spot below or on one side. Study the pen and ink work in the best magazines, or buy some reproductions of Fortuny's drawings or Gibson's. That will teach you something about technique, or best of all, find a good teacher for a few lessons. Any one can become a member of the National League who is interested in the work. Write personally to Mrs. Worth Osgood, the President. You will find her address in the Directory.

H. R.—The recipe for gold in the last number is a tried and reliable one. All possible particulars were given in that article.

L. M. L.—The Ceramic Publishing Co. of Indianapolis advertise a deep rich blue such as you wish. You might write to them or to any of our advertisers. A good color can be obtained by dusting on the powder color. Use 3 parts Victoria blue to one part purple 2. If the gold rubs off, it is under-fired. The bottom of the kiln is much hotter than the top, so that in the same firing the pieces below might be well fired and those above underfired and the gold rub off. Gold is more difficult to work with when old, as the oil hardens and also is liable to be full of dust.

Mrs. J. H. H.—A good color scheme for the third tall jar on the back of the September number is as follows: Ground light brown with an all over net work of gold; flowers pink, painted naturally with green leaves and outlined in gold, the smaller flowers blue. The border about the neck has yellow chrysanthemums on a darker brown ground with green scroll work all outlined with gold. The base is a Chinese teak wood stand.

E. McL.—We will put a candlestick design in the next number, also the simple cup and saucer designs requested.

A. M. R.—When you wish to fire pinks three times it is best to paint in with Pompadour the first time, and touch up for the last fire with Carmine 3 or Rose. Do not use greys except in large flowers, where they can be painted in with the Pompadour.

Mrs. M. F. L.—We would hardly dare promise that lustre could be successfully used over spoiled Delft Green on a Belleek vase. If the color is not heavy you might experiment with Steel Blue or Iridescent Rose. They are opaque and might cover the defective tinting. Put on your gold again and give a light fire. It would be better perhaps to dust on a dark color, such as Black or Dark Brown, and then work out a design in white enamel, giving a cameo effect. Or why not shade your top with Browns, giving the effect of being intended, then cover with fine pale green enamel dots. This has been tried with good effect to remedy a spoiled Royal Green on Belleek. I would not run the lustre over the flowers if you try the first experiment.

H. B.—There is no turquoise blue in lustre, the nearest color is Blue Grey. A dark green such as used on the Napoleon china is put up by Mrs. Leonard. It is called Empire Green. If this is darker than you wish, there is Fry's Royal Green, a little lighter. Miss Mason also puts up an Empire Green. If none of these is the shade you wish, there are the lighter colors, such as Coalport and Sevres Greens. You will find information in regard to the use of lavender with paste and enamels by reading the article on glass decoration in the August number. A little lavender can be used with gold for large surfaces, but is not good for fine lines, as it spreads. A miniature painting on ivory brings usually a much higher price than on porcelain, because it is the fad, also because many prefer the ivory flesh texture. It needs more skill and work, but the porcelain has the advantage of being more durable and there is no reason why the flesh painting should not be fully as pleasing. We will criticize in the magazine any designs sent by subscribers, and return the studies if stamps are enclosed.

Mrs. J. J. B.—A horn palette knife is best for gold, gold colors such as Carmines and Purples, for paste and enamels. The steel palette knife can be used with any of these materials, but is liable to darken or discolor them. The steel knife will also affect blues by making them colder in tone.

